

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES: Volume V.
No. 257.

NEW YORK: SATURDAY, DECEMBER 1, 1883.

PRICE TEN CENTS.

MADAME JANAUSCHKE.
Time filed for 1883-84. Nat Childs, Manager.
Taylor, Box Manager, care News-Letter, Chicago.

MRS. AILEE PAINE.
Address: Mirror.

MRS. CARRIE E. DANIELS.
Address: Mirror.

MRS. AMY LEE.
At Liberty. Address: Mirror.

MRS. ALA NELSON.
Leading Juvenile and Southerner. On tour in England.

MRS. MARGARET MILLER.
Leading Juvenile. Address: Agents.

MRS. NELLIE JONES.
Leading Juvenile and Southerner. At Liberty. Address: 31 Lafayette Place, N. Y.

MRS. HATTIE BAKER.
Second Southerner and Utility. At Liberty. 223 Congress Street, Portland Me., or this office.

MRS. AMY GORDON.
Prima Donna. Engaged with E. E. Rice, season 1883-84. Address: care N. Y. Mirror.

MRS. MADELINE SCHILLER.
Receives pupils at 29 W. 31st Street, where communications may be addressed.

MRS. ANNIE D. WARE.
Address: Agents, or 342 Sixth Avenue, N. Y.

MRS. ALICE HASTINGS.
Comedy and Singing Business. Address: the Agencies.

MRS. FLORENCE D. KELLOGG.
Prima Donna Soprano. Address: Mirror.

MRS. ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MRS. BEULA VERNE.
Leading Juvenile. At Liberty. Permanent address, Mirror.

MRS. SARA GOLDBERG.
Address: Simmonds and Brown.

MRS. MARIE ACOSTA.
Juvenile. Bijou Theatre, Philadelphia. Address: Mirror office.

MRS. SYDNEY COWELL.
Standard Theatre Company. Address: Mirror.

MRS. LEONA MOSS.
Address: care Mirror.

MRS. ISABEL THYNN MORRIS.
Disengaged Season 1883-84. Europe for Summer.

MRS. LILIAN GERARD.
Address: Mirror office.

MRS. ETHEL GREY.
With Hanson-Lees combination. Address: Mirror.

MRS. KATE CASTLETON.
Address: New York Mirror.

MRS. SOL SMITH.
Jobbing. Address: care J. Edwin Brown, 10 Thomas St., N. Y. City.

MRS. KATHERINE CORCORAN.
Starring Herne's Hearts of Oak. En Route.

MRS. ADELAIDE CHERIE.
Only a Farmer's Daughter Co. Address: N. Y. Mirror.

MRS. HELEN BANCROFT.
Address: Mirror.

MRS. ADELAIDE THORNTON.
Address: this office.

MRS. LIZZIE WALDRO.
Juvenile. Address: Spies and Smart, 12 Union Square, New York.

MRS. JEAN BURNSIDE.
Address: N. Y. Mirror Office.

MRS. ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1882-3.

MRS. HELEN FLORENCE.
Address: N. Y. Mirror.

MRS. AGNES HERNDON.
Address: Mirror.

MRS. ROSE LEE.
Soprano. Address: Messrs. Blackware, Dramatic Agents, London England.

MRS. LOUISE MULDER.
Leading Lady. At Liberty. Address: 22 Henry Street, Brooklyn, or Agents.

MRS. ADA CAVENDISH.
Address: all letters to 8 Bloomsbury Square, W. C., London.

MRS. LINDA DIETZ.
Specially engaged. St. James' Theatre, London.

MRS. ANNIE L. WALKER.
Juvenile Soprano. Leading. 104 Fulton Ave., Brooklyn.

MRS. JANET RATHBONE.
Eccentric Comedy. Address: this office.

MADAME IVAN C. MICHELIS.
Shakespearean Teacher. Permanent residence, 125 E. 14th Street.

MRS. ANNIE D. MONTAGU.
Address: Mirror.

MRS. FAY TEMPLETON.
Comedienne and Contralto. Prima Donna Star Opera Company.

MRS. AUGUSTA POSTER.
Lady Macbeth, Emilia and Tullia. McCullough Comb., 183-84.

MRS. NELLIE PECK.
Comedy and Character Old Women. Address: Spies & Smart, 12 Union Square.

MRS. ELLIE WILTON.
Jobbing. Leading Business. Season 1883-84.

MRS. AMY AMES.
Comic Opera and Characters. At Liberty. Address: White, Smith & Co., 510 Washington St., Boston.

MRS. DOLLIE THORNTON.
Re-engaged Alvin J. Comedy Co. Season 1883-84. Permanent address 214 W. 11st St.

MRS. EMILY HEADLAND.
Elocutionist. Address: all communications to Mirror Office.

MISS MABEL MINORE.
Juvenile. At Liberty. Address: this office.

MRS. T. ROSE.
First Old Woman. Disengaged.

MISS MARION DELACEY.
Southerner. Address: Mirror.

MISS FANNIE DESMOND.
Juvenile and Southerner. Address: Spies and Smart, or this Office.

MISS STELLA REES.
Letters to be addressed. Care New York Mirror.

MISS REGINA DACE.
Boston Museum. Season 1883-84.

MISS SADIE BIGELOW.
Engaged with John T. Raymond Co. for season 1883-84. Address: Mirror.

MISS ALICE G. SHERWOOD.
Leading Juvenile and Southerner. Address: Spies & Smart, 12 Union Square.

MRS. ADELE CORNBLA.
Star-Prima Donna Assoluto. Address: P. O. Box 1296, or 102 W. 16th Street, N. Y.

MISS MAGGIE DUVIE.
Disengaged for Juvenile. Address: in care of this Office.

MISS ANNIE V. COLLINS.
Southerner. Address: Mirror.

MISS GUSSE BRISCOLL.
Southerner. Address: Mirror.

MISS RACHEL HOLCOMBE.
Soprano. Address: Mirror.

MISS LULU BARNES.
Disengaged, season 1883-84. Address: Mirror or Agents.

MISS MAY TESIO.
Will hereafter be known as Miss May Wade and Little Lulu. Engaged by Brooks and Dickson. Season 1883-84.

MISS LAURA WALLACE.
Engaged by Brooks and Dickson. Season 1883-84.

MISS HELEN CORLETT.
With Elvices. Season 1883-84.

MISS ADELAIDE ROSS.
Leading lady of the English Theatre, late of Mary Anderson Co. At Liberty 1883-84. Address: Mirror.

MISS ETHEL SEEL.
Disengaged. Address: Mirror.

MISS SARA VAN HUYCK.
Aloud. Address: New York Mirror.

MISS MAY STERLING.
Juvenile or Boys. Address: Mirror.

MISS MINETTE THOMPSON.
Summers & Brown, or, 1201 1/2 St. Washington, D. C.

MISS HELEN A. TRACY.
Address: Mirror.

MISS ANGIE GRAY.
Southerner. Address: this Office.

MRS. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty. Address: care Job Print, 4 Alden Ct., Boston.

MRS. FRANK KARRINGTON.
As Dave Hardy and Lord Travers. Madison Square Company, 188-84.

MRS. I. N. DREW.
Heavily-Character. At Liberty. Address: 2101 St. Vernon St., Philadelphia, or Agents.

MRS. GEORGE L. SMITH.
Prima Donna. Address: Madison Square Theatre, N. Y.

MRS. ALLEN THOMAS.
The year in England as Touchstone, Lancelotti, Gilder, the Beguine.

MRS. JAMES NEILL.
Juvenile. Address: Spies and Smart.

MRS. FRED LESLIE.
Address: Mirror.

MRS. CORNELIUS MATTHEWS.
Dramatic Author. Address: Mirror.

MRS. ERNEST HARTMAN.
Old Man. Romantic Comedy Character. No. 1213 Vine Street, Philadelphia.

MRS. H. J. KAVIS, CUSTOMER.
The leading one in America. 49 East Twelfth Street.

MRS. HARRY HENRY.
Comic Artist. Philadelphia, City Line, Brooklyn.

MRS. JAMES E. McILROY.
Character Comedian. Address: this Office.

MRS. FRANK WILLIAMS.
Address: 414 W. 2nd Street, New York.

MRS. CHARLES A. BURTON.
Manager or Address Agent. Address: Spies & Smart.

MRS. FREDERICK PAULING.
Care N. Y. Mirror Office.

MRS. JOHN W. ARCHER.
Address: care N. Y. Mirror.

MRS. BENJ. MAGINLEY.
Madison Square Theatre. Season commencing September, 1883.

MRS. HYDE AND HERMAN.
Fugitive Artist. Hyde and Herman's Theatre, Brooklyn, N. Y.

MRS. CHAS. G. CRAIG.
Spider, in The Silver King. En Route.

MRS. HENRY H. VINCENT.
49 Deane Road, Fairfield, Liverpool, England.

MRS. F. A. HEYWOOD.
Address: Mirror.

MRS. J. W. NEEL.
Open for engagement. Address: J. A. Neel, S. W. cor. 12th St. and Columbia Ave., Philadelphia.

MRS. LESTER VICTOR.
With the Harrisons. Season 1883-84.

MRS. JAMES L. CANNARY.
Re-engaged with Boston's Monte Cristo Co. season 1883-84.

MRS. LESLIE GOSSIN.
Hoop of Gold Co. Address: Mirror.

MRS. ED. F. TEMPLE.
New Arch Street Opera House. Philadelphia.

MRS. CHARLES E. WELLS.
Leading Juvenile and Light Comedy. Madison Square Theatre.

MRS. CHARLES PUERNER.
Musical Director. Address: Mirror.

MRS. HARRY FARMER.
Musical Director. Address: this office.

MRS. ALFRED B. COLBY.
Address: Mirror.

MRS. ROLAND BARDEL.
Agent. Disengaged.

MRS. RUSSELL BASSETT.
With Black Flag Co. Address: Mirror.

MRS. JAMES ARNOLD-MORRIS.
Address: Mirror Office.

MRS. FLOYD COOK.
Youths and Minor Roles. Address: 12 Union Square.

MRS. DAVID W. VANDEREN.
As Joseph Jumbo. With Shook and Collier's Lights o' London Co.

MRS. FRANK L. SEEVER.
Address: Mirror.

MRS. SIDNEY R. ELLIS.
Disengaged. Address: care Mirror.

MRS. WILLIAM GILL.
Dramatic Author. Address: Mirror.

MRS. G. D. CHAPLIN.
With Janaschek, season 1883-84.

MRS. JOHN MALONE.
With F. B. Ward Company. En route.

MRS. LEWIS MITCHELL.
Third season with Brooks and Dickson.

MRS. E. L. WALTON.
Edmund-Sanger's Bunch of Keys Co. Season 1883-84.

MRS. C. A. McMANUS.
Address: 421 North Eighth Street, Philadelphia.

MRS. J. M. LARKIN.
First and Character Old Men. Address: Mirror.

MRS. GEORGE A. BACKUS.
Shook and Collier's Lights o' London. Address: 421 E. State St., Columbus, O.

MRS. AND MRS. CHARLES EDMOND.
Address: 232 East 14th Street, New York City.

MRS. PHILIP BECK.
London, England.

MRS. J. W. PARSON PRICE.
(Pupil of Garcia). Oratorio Tenor, Voice Culture and Art of Singing. 11 W. 11th St., N. Y.

MRS. W. A. EDWARDS.
Address: care New York Mirror.

MRS. LEO COOPER.
With Mlle. Khea. Season 1883-84.

MRS. WILLIAM W. RANDALL.
Re-engaged 1883-84 with Madison Square Theatre. Address: Madison Square Theatre, New York.

MRS. RUSSELL S. GLOVER.
Leading Time Roles. With Emma Thorpe Concert Co. Address: 121 W. 41st St., New York.

MRS. J. LUKA MURRAY.
Business Agent Milton Nobles' Combination. 711 Fulton Street, Chicago, Ill.

MRS. GEORGE W. LEIDERER.
W. A. S. Sear's Lithographic Establishment, 20 and 22 Union Square, New York.



KATE CASTLETON.

MISS BESSIE SANSON.
Power of Money. Address: Mirror.

MISS ROSE CALHOUN.
Southerner. Address: Mirror.

MISS NETTIE ABBOTT.
Leading Business. Disengaged for 1883-84. Address: N. Y. Mirror Office.

MRS. GEO. VANDENHOFF.
Location Rooms. 124 West Forty-first Street, New York.

MISS ROSE MANNING.
Juvenile and Walking Lady. At Liberty. Address: 121 Christian Street, Philadelphia, Pa.

MISS SOPHIE LINGWOOD.
Light Opera or Southerner. Fun in a Boarding School. Address: Spies and Smart, 12 Union Square.

MISS LIZZIE McALL.
With Stetson's Fifth Avenue Theatre Co. En route.

MRS. ALFRED L. SIMPSON.
Musical Director. Address: Mirror.

MRS. CHARLES C. MAUBURY.
Address: N. Y. Mirror.

MRS. RICHARD VARNER.
Leading Juvenile. Address: Spies & Smart.

MESSES. SPIES AND SMART.
Dramatic Agents. 12 Union Square, N. Y.

MRS. HARRY BULLARD.
Prima Tenor. Address: N. Y. Mirror.

MRS. WILLIAM F. OWEN.
With Madrasa. Season 1883-84.

MRS. GEORGE E. POULETT.
Comedian with Miss Jennie Yeomans. Address: Mirror.

MRS. SEDLEY BROWN.
Barley-Campbell's White Slave Company. Season 1883-84.

MRS. GEORGE W. PENDERGAST.
Walking Gentleman. Address: Mirror.

MRS. W. G. DEVERICKS.
Advance Agent. At Liberty. Address: Mirror.

MRS. WALTER OWEN.
Leading Juvenile. With Mr. B. McAuley. Address: this Office.

MRS. WILLIAM STRONG.
Comic Artist. Address: Mirror.

MRS. C. N. BARBOUR.
At Liberty. Address: Mirror.

MRS. ERNEST LINDEN.
With Moore and Burgess. St. James' Hall, London.

MRS. CHARLES H. KIDDER.
With Mr. John McCullough. Season of 1883.

MRS. JULIAN DOANE.
Tenor. 55 State St., Boston, Mass.

MRS. GEORGE PURDY.
Musical Director Boston Museum. Season 1883-84. Address: Mirror.

MRS. JAMES O. BARROWS.
Comedian. Address: Mirror.

MRS. MILTON NORLES.
May be addressed at his residence, No. 139 First Place, Brooklyn, N. Y.

MRS. JAMES COOKE.
Utility. Address: Mirror.

MRS. HARRY L. KATTENBERRY.
Baritone and Comedian. At Liberty. Experture, 4 Operas. Address: N. Y. Mirror.

MRS. GEORGE VANDENHOFF, JR.
Rehan's 7-2nd Combination. Season 1883-84.

At the Theatres.



The audience at the Union Square, Monday evening, in no respect differed from the usual fashionable first-night gatherings which we associate with this house. It was large, critical, and somewhat apathetic. The performance of *Storm Beaten* by Messrs. Shook and Collier's company inaugurated the thirteenth regular season of the theatre and commenced the stock productions of the new regime. The play was originally adapted by Robert Buchanan, British novelist and poet, from his powerful book called "God and the Man." In London it was a quasi-failure, pleasing the critics, but failing to impress the public. When the American right to it was bought by the Union Square management, Mr. Cazauran, dramatist to the theatre, saw the necessity for making radical alterations in order to save it from a similar fate here. He accordingly re-wrote the entire piece—pruning, altering, making additions—so that when the MS. went to the copyist Buchanan's language was almost entirely changed, and his situations were also twisted into shape suitable for dramatic purposes. How difficult Mr. Cazauran's task was may be gathered from the lack of interest remaining in the play itself—a defect in the original which no amount of skill on the part of the improver could supply. True, the dialogue has been converted into sturdy English, the climaxes to the acts have been arranged with the penetration of a mind long used to anticipating the wishes of the public; the characters have been drawn and their connection with the plot emphasized by a master-workman. The faults, therefore, are due solely to Buchanan, not to Cazauran, who has done his utmost to eradicate them.

In adapting a play from a book it is always difficult to avoid sketchiness and to achieve a thorough finish. The dramatist is constrained to sacrifice most of the ornate portions and come right down to the pith of his story. It is not one playwright in a score who possesses the ability to condense his material and still retain the salient features of plot, character, etc. *Storm Beaten* is an instance of this. The novel as an analysis of human nature and marked character is quite remarkable. It is not the scenes, the incidents, that the author presents to our view that are pleasing or absorbing—it is his marvelous descriptions and his wonderful development of the personage, Christian Christianson. In making the play from his book he has failed to compress the matter of his fiction adequately. Had the printed book been given to Mr. Cazauran to prepare for the Union Square stage, we doubt not the result would have been a compact, effective drama. As it is, he has only been able to tinker up many of Buchanan's mistakes, and give Marston, the scenic artist, scope for some magnificent work.

The plot of the piece departs somewhat from that of the novel. Briefly it is as follows: Christian Christianson hates with a deadly hate Richard Orchardson and his father the Squire, who has robbed him of his heritage and been the source of untold misery to the young man. Christian's sister Kate has been led astray by Richard. To hide her shame she flees, leaving an old blind preacher, Mr. Sefton, to tell the story of her misfortune to the brother. The latter suspects the guilt of Richard, but his suspicions are only confirmed, when coming to the Orchardson's house, where his sweetheart Priscilla (the blind parson's daughter) is domiciled, he finds his sister, who, in a delirium, speaks the name of her betrayer. The Seftons and Richard, who is endeavoring to extract a promise of marriage from Priscilla, are about embarking for a voyage to America. Christian, in disguise, also takes passage. He attempts to wreak his vengeance on Richard one day, and is put in irons by the captain of the ship. Priscilla comforts the lover but cannot prevent his being put down in the hold. There Richard goes and endeavors to fire the ship in order to rid himself of the man whose presence he fears. But the smoke is discovered, the flames are quenched and Christian charges Richard with the incendiarism. At this point the vessel crashes into an iceberg and all thoughts of a personal nature are lost sight of in the business of saving life. While on the ice the noise of cracking ice is heard. The ship, which has not been crushed but merely impaled, is freed with the Seftons and Christian on board. Richard is next seen in a cave on a rocky island covered with snow and

ice. He bewails his fate and pines for the sight of a human face, the sound of a human voice. In answer to his prayers Richard, ragged and half frozen, appears. Christian is infuriated; he thought he had disposed of his old enemy in the waters of the ocean some time before. He finally agrees to divide his provender with Richard on condition that the latter will speak to him no more. But the ice-field breaks up, and Richard, who happens to be standing on a part of it, is flung away from Christian's sight. The latter, horrified at the prospect of more solitude, shrieks with agony for the return of the man he loathes. Richard is picked up by a passing ship and taken home to England, where he consents to make atonement to Kate Christianson by wedding her, and the father dowers her heavily. The hour of the ceremony, which is to take place in the village church, presided over by Mr. Sefton, arrives, and as the knot is being tied, Christian appears to forbid the ceremony, he, misunderstanding things, supposes that Richard is about to marry his love, Priscilla, instead of Kate, the wronged sister. When matters are fully explained Christian is satisfied and gives his hand to Richard. The two men, late enemies, take the hands of their respective brides, and walk to the altar. This brings the play to a close. It contains very little else than we have cited, except an underplot in which a sailor, a yokel and a country wench—all of them conventional—participate.

The play was magnificently mounted. Nothing in the days when Palmer directed the house ever surpassed the exquisite beauty of Marston's landscapes and ice scenes exhibited in *Storm Beaten*. The artist was called before the curtain to acknowledge their applause three or four times during the evening. Indeed he was the object of more attention than anybody else.

The company was on the whole efficient. In one or two cases there were revelations, and in one or two others disappointments. McKee Rankin seemed to be suffering from a severe attack of hoarseness. His voice was uncertain and harsh; when he raised it beyond a certain pitch it broke. To our thinking he misconceived the part of Christian entirely. Instead of being intense in his manifestations of anger and roughly tender in his expressions of love, Mr. Rankin made him noisy. There was no delicacy in his treatment of the character, his effects all being secured by the exercise of purely physical force. Perhaps after a few performances this will be toned down, but on Monday evening it prejudiced the audience against his efforts. Rankin has acted in *The Danites* and '49 so long that we suppose he has acquired the habit of ranting. He certainly was not addicted to it when he was a member of the Union Square company some years ago.

Maude Harrison played the part of Kate Christianson in a manner that surprised those who have seen her only in comedy. She gave a careful, correct performance that made up in intelligence for what it wanted in tenderness. The scene in which Kate confesses her shame to the blind preacher was finely sustained, many little touches of delicacy in the way of stage business being introduced. She received a great deal of applause and fully realized the expectations of those who all along have had faith in her ability to play leading business at this theatre. Nevertheless we prefer her in comedy, which is her true field. She has a face that cannot look serious, and eyes that laugh even when the owner would have them appear serious. There are few genuine comedienne on the stage—Maude Harrison is one of them. Although by her work in *Storm Beaten* she has proved herself capable of acting pathetic roles satisfactorily, we still believe her forte is a lighter line of business and that in her future lies.

Ellie Ellsler was charming as Priscilla, her sweet manner and sympathetic voice captivating the house. The character is not an important one in itself, but Miss Ellsler raised it into prominence, and invested it with the purest sentiment. She is a great acquisition to the Union Square, for on Monday evening she established herself at once as a favorite.

Joseph Whiting played Richard admirably. He was perhaps a little too pliable and soft-spoken for the typical villain, but this was forgiven when it was found he cut an honorable figure at the close of the play. Mr. Stoddard acted the blind preacher, Mr. Sefton, as he acts everything, with exquisite finish. John Parselle seemed ill at ease and not quite perfect in his lines, but he had not much to do as the Squire, and therefore these blemishes were not particularly noticeable. Eloise Willis played a dairy-maid, Sallie Marvel, with considerable vivacity. W. H. Seymour clowning the bumptious Jabez Greene of *manana*. His style is too broad for anything except comic opera or burlesque. Charles Stanley played a sailor and sang a nautical ditty in jolly fashion. The rest of the company, in a variety of small parts, did evenly well.

Whether Shook and Collier have got a profitable property in *Storm Beaten* or not it would be hard to say. The piece may be worked into a success, but as it went Monday night the chances are doubtful. The management have done all they could to propitiate kind fortune. They have given the play a royal mounting; they have provided it with a splendid corps of actors. If it does not "go" the fault will be with the piece itself. We, in common with all people who appreciate the

efforts of managers to produce plays according to the dictates of good taste, sincerely hope that the initial event of Shook and Collier's season will turn out to be a ten-strike after all.

Mr. Irving's engagement at the Star closed on Saturday evening, under circumstances nearly as pleasant to the actor as those under which he began it. The bill was what is popularly termed a "mixed" one, the performance offering a variety of entertainment in the presentation of an act of Richard Third, a condensed version of the *Belle's Stratagem*, and the recitation of Tom Hood's poem, "Eugene Aram's Dream." The house was large and evidently inclined to be in as cordial a humor as possible. There was not a seat vacant from top to bottom, and people stood throughout the performance in solid phalanxes at the rear of the parquet and balcony.

The interest of the occasion, of course, centered upon Mr. Irving's appearance as Richard in the first act of the tragedy. It was supposed that this fragmentary impersonation would enable the public to judge of his aptitude for the lofty roles of the tragic drama with which his name has been associated across the sea. That he completely upset the expectations of his warmest admirers, and that he failed to change the unfavorable estimate formed by those who had seen him play the crucial Shakespearean parts in England, cannot be gainsaid. In no respect did he fill the ideal of the crook-back tyrant; neither in appearance and conception, nor in action and reading. He proved, among other things, that he cannot deliver blank verse properly. It is all nonsense to maintain that it can be spoken colloquially, without reference to its rhythm. "Be natural," cry Irving and many other actors. But they forget that what may be natural in them would be unnatural in the characters they are called on to represent. Dignity, loftiness and a due regard for rhythm without sacrificing the sense should be observed in reading blank verse. The man who would speak Hamlet's soliloquies in commonplace, everyday style, might be pronounced natural, according to his lights, but his lights would be dim and we could not forego thinking him a natural ass as well. Mr. Irving has not yet learned that this class of composition cannot be uttered like the prosaic speeches of Mathias, Lesurges and some of the other parts with which he has favored us.

He seemed absolutely devoid of that glowing earnestness which forces us to like some of his impersonations, willy nilly. He was cold, characterless, ineffective. His wooing of Lady Anne was quite conventional, albeit it presented many faults to which we are unaccustomed. The audience, at the conclusion of the act, applauded the star but little. He had not pleased them and they were disappointed.

In Richard Third, one or two members of the company acquitted themselves creditably. Miss Millward's Lady Anne and Mr. Lyndall's Hastings were respectively excellent. There were no new developments in the way of stage business or management to relieve Irving's tedious and painful exhibition of incompetency as a Shakespearean actor.

After Richard came *The Belle's Stratagem*, and in this Ellen Terry, who is the real star of the company as demonstrated by popular choice, repeated her refreshing performance of Letitia Hardy. Miss Terry acted with more than usual vivacity and grace, and she was called several times before the curtain and once back on the stage. Irving and the rest of the company gave her excellent support. After the comedy Irving appeared before the public gaze clad in a dress-suit and with his raven locks neatly brushed off his forehead. He advanced to the footlights, thanked the public for their kindness and courtesy during his New York engagement, and then proceeded to recite "Eugene Aram's Dream" in very absurd fashion. Frederick Paulding could do it—has done it—infinitely better. The chief features of the recitation were Irving's weirdness and the merciless way in which he tore apart his collar and ripped open his shiny shirt-front at a certain point. John Swinton ought to advocate the giving of this poem every night in the interest of sempstresses and laundries. After the recitation Irving and Miss Terry were called for again, and they bowed farewell amid much applause.

This closed an engagement which has disclosed the emptiness of Irving's claims to greatness and the immensity of New York's credulity. It has also shown certain critics in the light of persistent liars.

Our *Boarding House*, presented by Robson and Crane at the Star Monday evening, drew a crowded house. The only seats vacant were a few in the orchestra, left on the hands of the speculators. The comic twain received the heartiest sort of welcome, and played the parts they made famous at the Park some seasons ago with great liveliness. Gillypod and Elevator evoked screams of merriment with their burlesque encounter a *la* *Slasher and Crasher*, and the same indications of delight were forthcoming when they had warbled their little songs. A. S. Lipman was an excellent Fiorini, playing the character as well as ever it was played. Charles S. Dickson gave a neat and gentlemanly performance of Walter Dalrymple—a part not worthy of his talents. Matt Snyder was capital as Eligible, and Dr. Shouter had a worthy delineator in T. K. Mortimer. Emily Baker

was sweet and womanly as Beatrice Manhattan—indeed, beyond this it would be impossible for an actress to go in a character of such limited scope—a suggestive tear-drop in an ocean of smiles. Mrs. Myers as Margaret Dalrymple and Lamma Bradley as Violet Eligible were individually acceptable. George Dickson contributed to the success of the representation by her acting as the landlady. Flora May Henry was nice as Annie, her daughter. Robson and Crane will continue presenting the *Boarding House* during the rest of their engagement, which is to last two weeks altogether.

On Monday week Edwin Booth will begin his six-week season, opening in *Richieu*, *Hercules*, *Richard*, and *King Lear* will also be given during the first fortnight. This engagement promises to rival, if not surpass, Irving's recently completed sojourn. Lovers of sound tragic acting will heartily welcome Booth's return.

Monte Cristo at the Fifth Avenue drew a good house Monday night. In nearly every respect the performance is an improvement over that given under Stetson's management at Booth's last season. It is better mounted and better acted. The members of the present cast who appeared in the former revival have elaborated and toned their respective performances to a considerable degree, and the new people are in some cases more pleasing than their predecessors. Mr. O'Neill, as Edmund Dantes, has perfected himself in the role. It will be remembered that he did not score favorably last season—the reason, no doubt, being the limited time for preparation. It is now a splendid melodramatic impersonation, leaving nothing to be desired. Frederic de Belleville, as Noirtier, assumed the various disguises very successfully, giving to each a distinct individuality. When we say that Mr. de Belleville does the part as well as Harry Lee, we are awarding the highest possible praise, for that gentleman was superb as Noirtier. Forrest Robinson, as Dante's son, was truly excellent. Indeed, the acting of O'Neill, de Belleville and Robinson would carry the piece, even if the rest of the people were inefficient. But they're not. Every member of the company gives satisfaction. It is likely to play to profitable business during its stay.

Her Atonement drew a crowded house at the People's, Evacuation night. This is a finely advertised attraction, the methods on which it is manipulated serving to draw unusual attention. For instance, on Monday morning, by special permit, the military band used in the drama, handsomely uniformed and discoursing excellent music, marched down Broadway just ahead of the great procession with a banner inscribed with the name of the company. This advertisement was seen by multitudes of people.

The piece was admirably acted by a company composed of first-rate artists. Florence Elmore as Martha West, James Tighe as Colonel Swift and J. I. Burke as Leroy were especially good. The scenery belonging to the combination is a feature; it exhibited well on the stage of the People's. The play was received with great favor, the audience going away delighted.

The joys and sorrows of Joe Saunders, the eccentricities of the Major, the misfortunes of Mary Brandon and the ingenuousness of the Chinaman, all in *My Partner*, were thoroughly enjoyed by the people who were packed together like sardines in the Windsor Monday evening. A heartier form of welcome to Bartley Campbell, just returned from abroad, could not have been given by device. The pure, healthy story it tells so absorbingly riveted the attention of the observers from beginning to end, and the actors, from Louis Aldrich, Charles Parsloe and Dora Goldthwaite down to the smallest member of the cast, deserved the consideration and applause they received in generous abundance.

The Third Avenue Theatre was full Monday night, and so were some of the spectators, who had been celebrating in various public resorts since early morn. The *Mighty Dollar*, with the Florences, was the attraction, and the performance went with constant fusillades of laughter. The Hon. Hardwell Slope, partaking of the patriotic spirit of the day, galvanized himself for the nonce, and became really amusing. Mrs. General Gifford was equally alive to the importance of the occasion and quite as instrumental in causing mirth. Several people in the company gave excellent support. Helen Corlett was a capital Libby Dear, and Davenport Bebus, Earle Stirling and Charles Dade were respectively excellent. Ethel Greybrook's Clara Dart deserves favorable mention. The comedy was nicely mounted. Next week W. J. Scanlon comes as Carroll Moore in *Friend and Foe*.

One of the Finest and Gus Williams have already established their popularity in this city. The Grand Opera House is one of the comedian's most profitable stamping grounds. He had an immense house Monday night, and everybody present could not have enjoyed the fun of the show more if they had all been close personal friends of the star. The band was put in a box to make room for patrons.

On more than one occasion heretofore we have spoken at some length regarding the merits of the play. It serves excellently to in-

troduce Mr. Williams' humorous acting, and to show off his accomplishments as a German dialectician. The character of the policeman has a further interest as a satire upon a class of men who have never shuddered the faults of themselves, preferring to flourish their faults about others. John Miller's songs were vociferously applauded.

The company is quite equal to the demands of the piece. De Lone King, as the Madman of the Square, was funny. Isabel Walden was very good as Ruth Hickman. A big hit was made by Wolf Marks' *Madrigal Boys*, who sang a song and were dressed as miniature policemen.

The engagement, lasting this week, will undoubtedly be attended by crowded audiences. Next week Roland Reed appears in *Marsden's Check*. He has been playing to great business out-of-town recently.

The new farce at Tony Pastor's called *Have You Seen Lily?* serves to provide Mr. Krueger and the members of the company with an excellent vehicle for making fun. The also includes the clever Garnellas, the Matilons, Florence Irwin and other artists of similar ability. In addition to the regular matinees, one will be given on Thanksgiving Day, and in the evening the entire troupe will appear at the Academy in what is termed in the announcements a People's Jubilee.

The theatres nearly all gave matinees on Monday, Evacuation Day. While bands and gaily-dressed soldiers filled the streets the theatres could not get a chance; but in the evening the poor business of the afternoon—despite the rain—was amply recompensed by overflowing houses. Matinees will be given at all the houses on Thanksgiving afternoon. The two T's—turkey and theatre—go capitol together, and thousands will take advantage of the opportunity to enjoy the best part of the day in this manner.

Fedora's large business continues at the Fourteenth. Miss Davenport has changed several of the handsome dresses she at first wore in the part for others yet handsomer. Her performance continues to excite the enthusiasm of the audiences, and in theatrical circles it remains the subject of pleasant comment.

The Rajah is approaching its two hundredth anniversary. The management should not make it evacuate before that event, as its attractions are worth its continuance up to that figure. Duty is being prepared with the care that characterizes everything done in the Madison Square Theatre. There is no slipshod work at this establishment.

Cordelia's Aspirations is having the proverbial Comique receipts. Whenever holiday-making is in progress, people's thoughts naturally turn to Harrigan and Hart for amusement, and they are sure of getting all they desire.

In the Ranks, with its superb scenery and excellent cast, is playing to good returns, although the production cannot be called a great success. Reports are being maliciously circulated by certain parties, who for obvious reasons are inimical to Brooks and Dickson's prosperity, to the effect that the play is a dire failure from a financial point of view. This is as false as it is spiteful. There is no present indication that the firm will lose a dollar on *In the Ranks*.

Moths still flutter at Wallack's to the evident delight of crowds of people. The drama will run until Monday next, when *The Road to Ruin* goes on for a brief time. These periodical revivals of old comedies, while they do not interest the public at large, nevertheless interest and attract the numerous Wallackian clientele, and it is in deference to their desires, no doubt, that the pieces which entertained our ancestors occasionally see light.

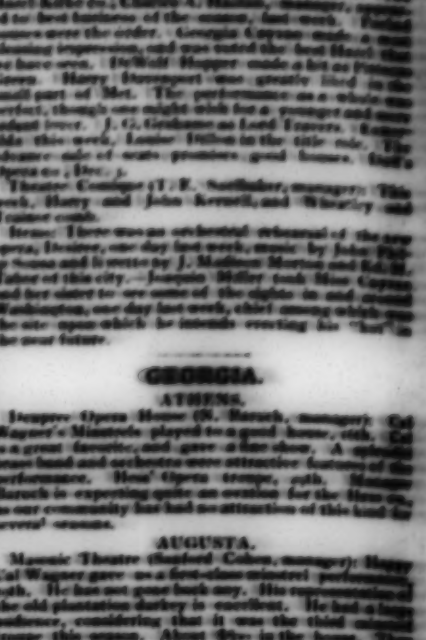
The Mastodons will remain at the Twenty-third Street only until the end of the present week. What is to follow we do not know, the fiftal character of this theatre's management precluding the possibility of foretelling the next attraction from week to week.

The Strangers at the Park has been drawing well, but it will be withdrawn before long, on account of provincial arrangements. Two changes were made in the cast Monday. Walden Ramsay was obliged to retire from the part of the innocent convict, because the strain was too much for his delicate constitution. It is said he was obliged to keep himself up during the performances by imbibing apple-juice and lemon-juice in dangerously large quantities. The actor who played Popin has taken Mr. Ramsay's place.

The programme at Billy Birch's contains many laughable features. Next Monday a change of bill will be made. Rumors of the forthcoming coalition of the San Francisco with Haverly's Mastodons have had the effect of stimulating business. The S. F.'s are a landmark in New York; their absence would be regretted by their legion of friends.

On the 17th of next month the great spectacle *Excelsior* will give place to *Belot's Pavements of Paris*. It is a melodrama, presenting some very realistic effects, which, with

...and the This ...
... .. The ... and
... ..
... ..



MASON.
Rabson Hall (Tearle and Ogden, managers) Mass. Hall, 25th, to a well filled house. This company will advertise a corps de ballet of twenty-four young girls to take there were only twelve behind the footlights. I saw the reason for this, and it was the fact that at Atlanta, this little company, *Frédéric J. J. J.*, is victorious in the attraction. *Harvey's Strategists*, to good business. Cal Wagner's Minstrels, 2nd; large house. The end of this one is the best that Mason has had this season.

ROME.
Nevin Opera House (M. A. Nevin, manager): Cal Wagner's Minstrels, 15th, to fair house. C. L. Dashi, in Alvin Jadin, 2nd, to large business and great satisfaction.

AREAS: Barrett's Circus, 15th, gave a poor show today tomes.

ATLANTA.
Deditive's Opera House (L. Deditive, manager): Charles L. Davis, as the 15th, 2nd, to large audiences. The Duff Opera Co. in *Yacht*, 2nd; Mass. Hall and at 2nd, and Lakme at night and good business. Maud Granger, in *Her Second Love*, gave a fine exhibition, 2nd, to a well filled house. Charlotte Thompson, 2nd; Theodore Thompson Dec. 1st.

Items: Dr. W. F. Carver, the champion shot, with the Wild Western band of Cowboys, Indians; etc., is drawing crowds at his appearance in the suburbs.

ABERDEEN.
Opera House (George M. Glover, manager): Os-

Everybody dined. Cal Wagner's Minstrels played to a large house last.

COLUMBUS.

Springer Opera House, (George J. Burros, manager) Charles L. Davis, as Alvin Foster, played to good houses, 19th. He delighted his audience and was frequently applauded. The Black Devil comb., to a good house, 19th. Maudie Granger, in Her Second Love, sold, to fair houses. There is not much in the play, but a lot of the parts are wonderful. J. H. Hawley's Comedy co. will give Our Strategists to-night (19th). This will be their second visit this season. They give a benefit for the Columbus Guards. Carrie Swain 19th.

ILLINOIS.

STERLING.

Academy of Music (Chamberlain Brothers, managers) Mattie Vickers, in Jacqueline, to only a fair house, on account of stormy weather. Sam Lucas, in The Duke, 19th.

GALESBURG.

Opera House (F. K. Kircik, manager) Lillian Spencer as The Creole, in Arcturion, sold to fair house, 19th.

SPRINGFIELD.

The Lillian Spencer co. appeared 17th, afternoon and evening, playing *The Creole*, to good business. Miss Spencer was ill and unable to appear. Edith Hanson

co. came in and sent to good business. Miss Manners appeared, 15th, as the Puritan Maid. Missy's Troubadour 30th; Thatcher, Princess and Went's Minstrel Dec. 1; Miner's Daughter ca. 25th. See also David Byron 7th; Buffalo Bill 8th, and Madonna 15th.

Items: Edward Clayburgh, the husband of Lillian Spencer, has been here attending his wife since the company left. He leaves to-night, as he says, to join his wife. Miss Spencer is able to read and write, and, she says, to take Clayburgh to the physicians at attending her say she cannot recover. After the closed the performance of the Lillian Spencer co., 17th, Paul Irving, stage manager of the co., used Clayburgh's back injury. He was awarded \$75 by the Justice, who, to take Clayburgh back Irving's physician as Fleming left the co. the night before for Chicago.

ROCK ISLAND

Harper's Opera House (Ben Harper, proprietor and

ence well pleased. Buffalo Bill, Dec. 3; Phoebe McAlister, 5th, 6th; Emeralds, 12th.

OTTAWA.

Opera House (F. A. Sherwood, manager): Busy night opened in a magnificent manner from Jarvis Street, and notwithstanding the severe blizzard of the evening, gave the few present as full and pleasant a performance as though the house had been crowded. The ten male friends of those who had turned out in a heavy rain did not seem to mind the cold, and were slightly better housed than the women, who were suffering from a severe cold, so that her songs had to be omitted. The Girl I Love, Dec. 1, with John W. Burton and Daisy Lamont; Joseph the Carpenter, Dec. 2, with George's Tourists, etc.; Heavily's Silver & Black, Dec. 3, s. b.

PRINCETON.

Open Hall (M. S. Peterson, manager): curl That I Love you, etc., Church's Dramatic co. failed to materialize, etc.

The work-connections for the new hall has been laid, and the corner is being pushed.

Grand Opera House (J. B. Barner, manager): Pat Rooney and co. appeared last to a good house, giving

DANVILLE.
Lincoln Opera House (F. W. Haines, manager); Main-
tain Pink, act, to empty seats. (Good troupe, but the
play is weak, especially in the glooming dirge of the
evening. Haines's Voyage on Salton, to good re-
sult.

DECATUR.
Smith's Opera House (F. W. Haines, manager); Fin-
issey and his star, etc., to great success, etc. (Fin-
issey, an Englishman, in the Puritan School, created an
impression upon the audience, in the hands of the
public. J. Hunting, Nobody's Claim, with; Hamilton,
Vivienne and West, with; St. Mary's Tricentennial.
See 4.

FREEMONT.
Wilkinson's Opera House (M. H. Wilkinson, manager);
The Mattie Vickers on, played J. Quincey, or Fate and
Diamonds, with, to a small house, owing to rainy weather.
John W. Burton, of The Girl I Love, and will receive
a warm greeting on his return.

INDIANA.
INDIANAPOLIS.
Grant Opera House (George A. Dickson, proprietor);
Emma Abbott concluded a very successful tour.

Mountain Pink finished out the week in good business.
Joseph Jefferson, 24th, 24th, Dec. 1.

parted in Messenger from Jarvis Section. The Irvingman, and as Sir John Palsford. The engagement was very successful one. Lytton Sobern, 21th, 22th to Dec. 1.

Park Theatre: The Harris Specialty co. hold the boards week of 25th.

KOKOMO.

Opera House (H. J. Henderson, manager): Mr. and Mrs. George S. Knight came to a big and enthusiastic

In Unhiring
(And like who can? The ladies call him, smart.
—Lord's Land's Lord.

Mr. Colville's Patriotism.

Manager Colville informed a MIRROR man Tuesday, that he had taken the entire charge of the Pavements of Paris and will bring about Milton's on the 17th. He thinks it will be a big success. Mr. Colville called the reporter's attention to his decorations on Ev'ing Day, when he had given costly and noble expression of his patriotism. The most striking thing, to the reporter's mind, was the prominent position given to the

The Twenty-Third Street.

A Letter From Sardou.

Thalia Talk.

Mr. O'Neill's Season.

"You know I receive a salary from Stetson, and have an interest in the profits. I have not signed a contract for next season yet, but it is understood between Mr. Stetson and myself that he shall have the preference. He has treated me with the greatest consideration. I was to have appeared in 'The Duke's Motto,' but the subject was dropped at me at a loss to account for the alleged fall of Mr. Coghlan, and cannot believe that he would have shirked any work or neglected business. I was associated with him for some time at the Union Square Theatre, and also found him to be a gentleman and a conscientious artist. I am glad that we shall come to New York with Monte Cristo, because the public and critics will be able to judge of the improvement in the performance since it was produced at Booth's Theatre. You know I had only about three days to get ready to start, and had never played the part before. I am going to Europe for a vacation next Summer. I haven't been there yet.

"Working" the Press

An Imaginative Engagement.

John Stetsen's Programme.

Things at the Standard.

Orphans and Straylings

Baroque Medivus.

Prebmanila.

A Talk With Casanova.

"I went to see Henry Irving, and carefully thinking over his performance of Louis XI. and the Merchant of Venice, I concluded that he is, without any particle doubt, the brainiest actor on the stage. He has not the personal or physical advantages Booth, or many other players, but his performance of Louis XI. revealed the fact that closer study of the French King, and the period in which the play was dated, has been made by any actor. But although I

Mr. Kilder's Plays.

Costly Tribute

An Amazing Retrospect

"Thanking the Boardman we went at the Twenty-third Street Theatre, a mass of notices appeared in the dollars saying it was something like Polon, before we made the entrance. We were at my thought it was like Polon. I thought that in the case, you may only that Mr. Polon we have taken legal action. These things are very amusing now. Miss Devereux is a perfect woman I ever met. She refused to dress day and night for more than a week, being her own dress manager, with the furniture, etc., and did not have her dressmaker come until the night of her performance. It is a play the criticism based upon that performance, for despite of highly complimentary character, the play acting are our standard for most. There have been since the first night."

"On Thanksgiving night, Henry C. Brown, editor of the Louisville Courier and the Governor-General of Ohio, was a private ban."

ST. LOUIS.

BROOKLYN.

OREGON, WASHINGTON,
BRITISH COLUMBIA.F. W. STECHMAN,
PROPRIETOR AND MANAGER.

NEW MARKET THEATRE

(The largest, most beautiful and complete Theatre
North of San Francisco).

PORTLAND, OREGON.

Manager Northwest Coast Circuit.

OREGON, WASHINGTON TERRITORY

and
BRITISH COLUMBIAWill be in New York on or about NOVEMBER 25.
Headquarters at SPIES & SMART'S, 22 UNION
SQUARE.Will be pleased to meet managers of first-class combi-
nations.

1883 SEASON 1884

THE HANLONS.

Le Voyage En Suisse

TIME ALL FILLED.

Address JOHN G. MAGLE.

CHARLESTON, S. C.

OWENS'

Academy of Music.

First-class in all respects.

All business communications should be addressed to
J. M. BARRON, Manager,
Charleston, S. C.

New Orleans Theatres

GRAND OPERA HOUSE.

ST. CHARLES THEATRE.

ACADEMY OF MUSIC.

Address all business communications to

D. BIDWELL, New Orleans, La.

Uniontown Opera House.

UNIONTOWN, PA.

GOOD OPEN DATES

THANKSGIVING and DEC. 28.

OVER 400 TEACHERS AT INSTITUTE DEC. 28.

Excellent show town. Complete opera house. Apply
immediately. None but strictly FIRST-CLASS AT-
TRACTIONS booked. Tragedians or Minnie Hank
write. THOMPSON & FINK, Managers.

TEXAS.

Harmony Theatre (New), Galveston.

Seating capacity, 1,100.

Gray's Opera House, Houston.

Seating 1,000, being the largest Theatre in the city.
First-class attractions desiring time with connecting
dates in other cities in the State will please call on or
address

L. E. SPENCE, Galveston, Texas.

P. S.—Managers booking at the Harmony in Galves-
ton are certain of their dates.

Masonic Theatre.

AUGUSTA, GA.

Population - - - 36,000

handsomest in the South.

Attractions wanted for December and first two weeks
in January.Special attraction for 10th and 11th of May; City will
be filled with visitors.

SANFORD H. COHEN, Manager.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified
that

Fanny Davenport

by daily assisted papers procured by the Messrs. Con-
dett Bros. at their branch offices in PARIS, has obtained
the exclusive privileges in SARDOU'S Drama of

FEDORA

over the United States and Canada, and that in the event
of any attempt making to produce printed or simulated
versions of

FEDORA

that firm will be called upon by all legal measures and at
any expense to protect

Miss Davenport's

OWNERSHIP OF ALL THE STAGE
RIGHTS IN FEDORAEDWIN H. PRICE,
Care New York Mirror.

1883-84. THIRD 1883-84.

GRAND TOUR

RICHARD FOOTE

RICHARD III.

SUPPORTED BY

MISS NELLIE SAWYER.

Miss ALICE DUNHAM,

MADAME HILLSON,

Miss EMMA ANDREWS,

LITTLE ELLIE BILLINGS,

Mr. LOUIS MADARA,

Mr. JAMES E. HILLINGS,

Mr. W. H. WHEDON,

Mr. CURTIS WARREN,

AND A PERFECT ENSEMBLE.

Each member being a thorough and scholarly
artist.

GREAT PLAY!

SPLENDID COMPANY!

POWERFUL STAR

RICHARD III.

OR,

The Battle of Bosworth Field.

Shakespeare's Masterpiece!

Foote's Masterpiece!

The most thrilling play. The youngest and
most powerful actor now before the
public. A hundred peo-
ple on the stage.

SYNOPSIS.

ACT I.

The Murder in the Tower."Now is the Winter of our discontent."
"I do love thee so, that I will shortly send thy soul to
Heaven."

"This restless world's but Hell."

Murder of King Henry.

"Down, down to Hell, and say I, Richard, sent thee."

ACT II.

The Wooing of Lady Anne."I can smile and murder while I smile."
"Divine perfection of a woman."
"To undertake the death of all the world, that I
might live one hour on that soft bosom."
"Was ever woman in this humor wooed? Was ever
woman in this humor won?"
"I'll marry her, but I'll not keep her long."

ACT III.

The Coronation."Why don't she die?"
"I'd have you tell the world I hate upon you."
"The meddling world will call that murder."
"Long live Richard, England's royal King!"

ACT IV.

The Throne at Last."Stand all apart."
"I'd have the bastards dead."
"Rumor it abroad that Anne, my wife, is sick and
like to die."
"Thou troublest me. I'm not in the giving vein."
"My Liege, the Duke of Buckingham is taken."
"Off with his head! So much for Buckingham!"

GRAND TABLEAU.

ACT V.

Bosworth Field.

"Here will I lie to-night, but where to-morrow?"

The Vision."Think of the wrongs of wretched Anne, thy wife.
Despair and die."
"Give me another horse. Bind up my wounds."
"Have mercy, Jesus."
"Conscience, avant! Richard's himself again!"
"Join bravely! Let's to it pell-mell!"
"If not to Heaven, then hand in hand to Hell!"
"A horse! A horse! My kingdom for a horse!"
DEATH OF KING RICHARD III.

GRAND BATTLE TABLEAU.

Gorgeous Costumes from the establishment
of A. J. COLE & CO., Costumers of the Cin-
cinnati Dramatic Festival.

Soul-Stirring Tableaux!

Brilliant Scenic Effects!

Waits between the acts reduced to two min-
utes.

POPULAR PRICES.

Address all communications to

RICHARD FOOTE, or Manager,

As per route in THE MIRROR.

JANAUSCHEK

Supported by a most competent Company, headed by
Messrs.George D. Chaplin, Alex. H.
Stuart, and J. S. H. Taylor.SEASON 1884, ALL FILLED
SEASON 1885, NOW BOOKING

Address

NATHANIEL CHILES, Manager, EDWARD TAYLOR,
Business Manager

LOTTA.

America. Season 1884-85.

TWO NEW PLAYS

AND

REGULAR REPERTOIRE.

Address

EDWARD E. KIDDER, Sole Representative,
People's Theatre, New York.

Thos. W. Keene

SEASON 1884-85.

TIME ALL FILLED

Address all communications

W. R. HAYDEN, Manager.

National Printing Company, Chicago, Ill.

SEASON 1885-84

Second Starring Tour of the Beautiful,
Emotional

BERTHA WELBY

SUPPORTED BY A

Company of Legitimate Artists,
Under the Management of H. A. D'ARCY.

REPERTOIRE:

NANCY SYKES, ADRIENNE, JULIA,
JANESHORE, CAMILLE, ROSALIND.
OLIVER TWIST will be the *piece de resistance*,
Miss WELBY appearing as Nancy Sykes, in which
character she has no living equal, every Saturday night
and at the request of Managers. TIME ALL FILLED.
Address 12 UNION SQUARE, NEW YORK.
FRANK GILSON, Representative.

Roland Reed.

EN ROUTE.

McKee Rankin's, N. Y., Oct. 29, one week; Holyoke,
Mass., Nov. 3; Springfield, 6; Worcester, 7; Albany, 8,
9, 10; Mauch Chunk, Pa., 12; Bethlehem, 13; Allen-
town, 14; Easton, 15; Reading, 16; Lancaster, 17;
Chestnut St., Phila., 19, one week.GUSTAVE A. MORTIMER,
Sole Manager.

JOHN W. MCKINNEY, Business Manager.

Harriet Webb,

THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage
instruction. Voice culture a specialty. Professionals or
amateurs coached. "Plays read and criticized."

360 West 33d Street.

1883.

1884.

Chas. J. Bishop.

Talbot Champneys.....Our Boys
Achille de Lyonaise.....Strictly Biz
Tom Tipton.....1,000 Millions

With C. B. Bishop's Comedy Company En route.

Edwin Milliken.

FIFTH AVENUE THEATRE COMPANY.

"Pique" and "Divorce" En route.

EDWARD KENDALL.

JUVENILES. DISENGAGED.

Address Spies & Smart, or 315 East 14th Street.

Lilford Arthur.

BUSINESS MANAGER.

Specially engaged for three weeks with C. R. Gard-
ner's Only a Woman's Heart Co.

Randall Knowles.

LETTERS MAY BE ADDRESSED TO BOX 410,

PROVIDENCE, R. I.

MRS. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare
a specialty. Permanent address, 310 East 14th street.HOUSES CROWDED. STANDING ROOM ONLY.
MAUBURY AND OVERTON'S

GREAT

The capacity of the
Grand Opera House.

CHICAGO.

FULLY TESTED.

R. 1175 Chestnut Street Theatre, Chicago, commencing Dec. 15; Newark, 16; Jersey City, 17.



SUCCESS.

Acknowledged the best of all the
melodramas now before
the public.

For open dates address

CHAS. H. WICKS,
MANAGER.

AGNES VILLA.

In her great Drama, *SCENETTE*. Playing to Crowded Houses Everywhere.

Permanent address, care Journal Job Print, Indianapolis, Ind.

Mrs. Geo. Vandenhoff

THE DISTINGUISHED
ELOCUTIONISTGives instruction in
ELOCUTION, DECLAMATION, VOICE
CULTURE AND DRAMATIC ART.
DEPORTMENT AND GESTURE.She prepares pupils for the stage or for reading in
public. Her great success for twenty years past is her
guarantee for the future.
Address 204 West 42d Street, New York, near Reser-
voir Square.

Charles C. Maubury.

MAUBURY AND OVERTON'S

Hoop of Gold Co.

Address N. Y. Mirror, New York.

Denman Thompson.

SEASON 1883-84

TIME ALL FILLED.

Address all communications to New York Clipper
Office.

SEASON 1885-84.

William Stafford

SUPPORTED BY A

LARGE AND POWERFUL CO.

Under the Management of

WILLIS ROSS.

Appearing in the following repertoire:

MERCHANT OF VENICE, ROMEO AND JULIET,
RICHELIEU, HAMLET, OTHELLO,
KATHERINE AND PETRUCHIO,
DON CESAR DE BAZAN, LADY OF LYONS,
THE LIAR, MARBLE HEART.

Address as per route, in N. Y. MIRROR.

WILLIS ROSS.

Mark Smith.

with

JOHN McCALL.

FAY TEMPLETON.

PRIMA DONNA CONTRALTO
Greatest success in Comic Opera.

Charles B. Hanford.

Season of 1883-84 with

THOMAS W. KEENE.

King Claudius, Julius Caesar, Antonius, Tressel, Ross,
Etc.Address as per route, or No. 204 F Street, N. W.,
Washington, D. C.

Katharine Gray.

HEAVY, ECCENTRIC OLD WOMEN, OR HEAVY
LEADS, Etc.
AT LIBERTY.
Address Richmond, Ind.

Marie Bockell.

PRIMA DONNA.

Samuel Reed.

COMEDIAN.

CHARLES E. FORD'S COMIC OPERA COMPANY
LEAD AND CHARACTER BUSINESS.

William Calder.

FIFTH AVE. THEATRE—CARRICKFERGUS,
DUKE'S MOTTO.

Permanent address,

205 HAMPSHIRE STREET,
Cambridgeport, Mass.

Fred Lotto.

STAGE MANAGER and COMEDIAN

WITH MCKEE RANKIN.

Address N. Y. Mirror.

DENVER, COL.

Academy of Music.

First-class in all its appointments. Under new man-
agement. Have several dates open until January 1, 1884.
Apply immediately to Academy of Music, Denver, or to
SKIFF & MORGAN,
Haverly's Building, Chicago.

TO MANAGERS.

A young man, new business manager of leading daily
in city of 60,000, wants a place ahead of or within a
party. No wages need apply. Am acquainted from
Baltimore to Denver. Ten years in newspaper business.
Address R. A. D., Lock Drawer 21,
Washington, W. Va.

DeFONTEINE'S

"FIRESIDE DICKENS."

Members of the Dramatic Pro-
fessionWill find "The Cyclopaedia of the Best Thoughts of
Charles Dickens," by Felix G. de Fontaine, an invalu-
able addition to their library. His characters are de-
scribed in alphabetical order, and details of "make-up"
arranged for ready reference. The bright sayings of
the novelist and general text make the volume desirable
in many ways, especially during the holidays. Six hun-
dred pages, beautifully bound. Sold only by subscrip-
tion. Five dollars. Orders may be sent to
F. G. DeFONTEINE,
Minneapolis, Minn.

Henry Lee.

In STRANGLERS OF PARIS.

New Park Theatre, New York.

Commencing Nov. 5.

Helen Sedgwick.

A SOUTHERN RCSE.

IN

A MOUNTAIN PINK

Address N. Y. Mirror.

Edwin Arden.

HERBERT WINTH OP

Madison Square Theatre.

Fanny Reeves.

MADISON SQUARE THEATRE.

Eugene McDowell.

WITH MISS DAVENPORT—FEDORA.

MAY SYLVIE.

ENGAGED WITH MR. JOHN STETSON.

SEASON 1883-84

N. S. Wood.

IN HIS POPULAR DRAMAS:

Boy Detective, Boy Scout, Jack Harkaway, Nan,
the Newsboy; Life and Adventures of Jack
Sheppard, Etc., Etc., Etc.

Address as per route, or MIRROR Office.

T. Q. Seabrooke.

With Gus Williams.

ELVIE SEABROOKE.

With "Bunch of Keys," No. 1.

Frederic Sackett.

With Bartly Campbell's White Slave Company, Se-
son 1883-84. In route.

Miss Dora Hennings.

Dramatic Soprano.

Address all communications to C. L. PRATT, Man-
ager, Sherman House, Chicago, Ill.

Vernona Jarbeau.

SOUBRETTE.

Stock Company, 3th Ave. Theatre

J. M. Jerome.

TEXAS Engaged with C. D. HESS.

Address care N. Y. Mirror.

Henry Bergman.

Leading or Henries. With Baker and Varron, Se-
son 1883-84. Address Mirror, or J. J. SPIES, Dramatic
Agent, 12 Union Square, New York.

Notice to Playwrights.

Copying on the HALL TYPE-WRITER done easily
and with dispatch.Room 72, Domestic Building,
Cor. 14th and Broadway.